

FEB 8 1926

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The Classical Weekly

Published weekly, on Monday, except in weeks in which there is a legal or School holiday, from October 1 to May 31, at
Barnard College, New York City. Subscription price, \$2.00 per volume.
Entered as second-class matter, November 18, 1907, at the Post Office, New York, N. Y., under the Act of Congress of
March 3, 1879.
Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized on
June 28, 1918.

VOL. XIX, No. 14

MONDAY, FEBRUARY 1, 1926

WHOLE No. 517

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VERGIL, GEORGICS 1.311-334

In April last, Mr. Edward J. Kavanagh, who is now at the James Monroe High School, New York City, wrote me a very interesting letter concerning a passage in the Georgics of Vergil. He asked my attention particularly to 1.326-327, and 1.334. To interpret these verses, it is necessary to study 1.311-334 as a whole:

Quid tempestates autumni et sidera dicam,
atque, ubi iam breviorque dies et mollior aestas,
quae vigilanda viris, vel cum ruit imbriferum ver,
spicea iam campis cum messis inhorruit, et cum
315 frumenta in viridi stipula lactentia turgent?
Saepe ego, cum flavis messorum induceret arvis
agricola et fragili iam stringeret hordea culmo,
omnia ventorum concurrere proelia vidi,
320 quae gravidam late segetem ab radicibus imis
sublimem expulsam eruerent; ita turbine nigro
ferret hiems culmumque levem stipulasque volantis.
Saepe etiam immensum caelo venit agmen aquarum,
et foedam glomerant tempestatem imbris atris
collectae ex alto nubes; ruit arduus aether,
325 et pluvia ingenti sata laeta boumque labores
diluuit; implentur fossae, et cava flumina crescunt
cum sonitu, fervetque fretis spirantibus aequor.
Ipse Pater media nimborum in nocte corusca
fulmina molitur dextra, quo maxuma motu
330 terra tremit, fugere ferae, et mortalia corda
per gentis humilis stravit pavor; ille flagrantia
aut Athon, aut Rhodopen, aut alta Ceraunia telo
deicit; ingeminant austri et densissimus imber;
nunc nemora ingenti vento, nunc litora plangunt.

The questions that Mr. Kavanagh had in mind were these: What is the picture suggested by *implentur fossae . . . aequor*, 326-327? What is the relation to that picture of the picture suggested by *nunc litora plangunt*, 334?

The points at issue will be clearer if I begin by giving the translations of 326-327 published by various scholars. Conington, the great editor of the major works of Vergil, in his note on 327, translates thus: "The sea glows again through every panting inlet". In his formal translation of the Georgics the passage is rendered as follows: "The dikes are filled, the deep streams swell with a roar, and the sea glows again through every panting inlet". Professor H. R. Fairclough, of Stanford University, in his translation in The Loeb Classical Library, gives the following version: "The dykes fill, the deep-channeled rivers swell and roar, and the sea steams in its heaving friths". Mr. T. C. Williams, in his translation of The Georgics and Eclogues of Virgil (Harvard University Press, 1915), renders as follows:

Of out of Heaven a boundless multitude
Of waters bursts, and gathering from the sea
The clouds roll up black rains and tempests dire.
Down crashes the whole sky, and floods of rain
Drown the fair fields and all the oxen's toil.
The trenches overflow, the channelled streams

Swell with a roar, and all the sea is stirred
With waves untamable.....

If one shuts his eyes to the curious adjective "untamable" in this passage, we see that Mr. Williams agrees, in the main, with Messrs. Conington and Fairclough in his interpretation of verses 326-327. In the edition of the major works of Vergil, published by A. Sidgwick (Cambridge University Press, 1894), we find the following note on verse 324: "In this splendidly elaborated description the gloomy massing of the clouds, the threatening, the torrents, the flooding of land and hissing of the squally sea are all suggested in the sound". Messrs. Papillon and Haigh, in their edition (Oxford Clarendon Press, 1892), translate by "and the sea foams in every seething inlet". Other English editors—Kennedy, Page, Jerram—take the same view. Sir Archibald Geikie, in his fine book, The Love of Nature Among the Romans, etc. (see THE CLASSICAL WEEKLY 14.49-51, 57-58, 16.17-18), renders the verses thus (220):

The dykes are filled; the rivers in their beds
Swell with the spate that loudly roars along,
While ocean boils among the seething friths.

It is plain that English-speaking editors and translators of Vergil are of one mind in interpreting *fretis* and *aequor* as referring to the sea.

Mr. Kavanagh is, therefore, bold indeed when he proposes to interpret these two words not of the sea, but of the waters of the land. But his boldness is of a type that I like. Classical scholarship has many needs. One very pressing need is that of readers and interpreters of the Classics who are willing to examine passages independently, and, if their thinking, properly controlled, leads them to such a conclusion, to differ sharply from all the editions and translations. The agreement of editors about such a passage as the one under discussion is, unhappily, no evidence that all those editors have independently, by really serious thinking, reached the same conclusion with respect to the passage.

In THE CLASSICAL WEEKLY 18.132-134, Miss Mary E. Campbell, in a discussion of Aeneid 8.96, showed what can be done by a person who is willing to use his eyes and his mind in the attempt to understand a passage, and to have the courage of his convictions, even when those convictions bring him into collision with scholars of high rank. See my remarks in note 5, page 134.

Mr. Kavanagh believes that, until the words *nunc litora plangunt* are reached in verse 334, Vergil is thinking of what is essentially an inland rural scene. He is willing to admit that Vergil may be thinking of a district which, though it is essentially inland and rural, is yet close enough to the sea to make it possible for

the farmers to hear how *litora plangunt*, as the storm travels away from their fields. He visualizes Vergil's picture(s) thus. In autumn (311), when the streams are low after the summer drought, or, as so often happens in Italy, when the channel is virtually waterless, come, suddenly, terrific thunder-storms—or, if you will, cloudbursts. Streams, empty channels (*cava*, 326), speedily become roaring torrents. The smiling crops, nearly at full ripeness, are swept away by the ruthless downpour. The results of a whole season of patient toil are destroyed in a moment. The levels are all aglow with the breathing (spouting) waters. The mighty earth is chastened by the awful bursts of thunder. These smite down all the cowering country folk¹.

Mr. Kavanagh argues that the usual interpretation of *ferret* . . . *aequor*, 327, gives a transition that is altogether too abrupt, from the strictly rural scene that, beyond all question, Vergil has been picturing in detail in 311–325, to brief mention of the sea. Furthermore, the usual interpretation is, in his judgment, proven erroneous by the fact that later, in 334, Vergil passes on to note the effect of the storm on the sea. It would be awkward indeed, he believes, to have two very brief references to the sea, one in 327, the other in 334, separated by six and a half verses that are concerned with an entirely rural scene.

Following, consciously or unconsciously, the example of Professor Lane Cooper, Mr. Kavanagh would make an 'amplified version' of our passage, somewhat as follows:

The ditches are straightway gorged, the hollow half-empty streams swell with a roar, and <that which but a moment ago was peaceful stillness> the plain—the countryside, the flatlands—seethes with heaving, rushing, torrent-swollen friths.

Are we to agree with the standard interpretations, advanced by all the easily accessible English editors and translators, or are we to give a respectful hearing to Mr. Kavanagh's suggestion? For my own part, I feel, on fuller examination of the passage, that the view he presents is within the bounds of possibility. To defend it absolutely, it would be necessary to examine in detail the usage of the words *fretum*, *aequor*, and *litus* everywhere in the Roman poets, but especially in Vergil. I cannot at this time myself make such a detailed examination. I shall merely make a remark or two.

It is not necessary to demonstrate that *litus* (334) may be used in the sense of *ripa*. Every reader of Latin poetry knows that. For *aequor*, in the sense of

¹Mr. Kavanagh would take *humilis* as accusative plural, with *genis*; in other words, he would make it a proleptic epithet. Other editors, e. g. Servius and Conington, take the word as nominative singular, in agreement with *pavor*, making it a transferred epithet, with the sense of *qui humilis efficit, or reddit*. Mr. Kavanagh would take *genis* as a hyperbole for "all the country-folk in the storm area". Professor Fairclough renders *per genis* by "o'er all the world". He too connects *humilis* with *pavor*, and renders by "crouching terror". Mr. Kavanagh cannot believe that Vergil wants us to think of the upheaval of the entire world. However that may be, I like very much his suggestion that *humilis* is an accusative plural rather than a nominative singular. We can describe the adjective, then, as one of the numerous instances to be found in Latin poetry, especially in Vergil and in Ovid, where the Latin emphasises the result, 'humble', rather than the process, 'humbled'. See my note on *ido*, Aeneid 1.60, and the many references given, under the caption "Result, Emphasis laid on, rather than on process", in the Index to my edition of the Aeneid, page 613.

"planum, planities: de agro campo harena (proprie et translate)", see the Thesaurus Linguae Latinae, Volume 1, Columns 1022–1023. The examples given under this caption in the Thesaurus take up 70 lines; they show both singular and plural in this use. See e. g. Aen. 5.456 *aequore toto*; 10.444 *aequore iusso*; 12.333 *aequore aperto*. For this use in the Georgics see 1.50, 97, 2.105, 205, 541, 3.195.

The real difficulty in Mr. Kavanagh's interpretation lies, I should say, in the word *fretis*. It is entirely natural to interpret *fretis* of the waters of the sea, of 'straits', or 'friths', particularly since the word *aequor* occurs in the same sentence. But *fretum*, especially in the plural, is often used of wide stretches of water. Compare, for example, Eclogues 1.60 *freta destituent nudos in litore piscis*. It would be forcing things here to insist on the interpretation of *freta* by 'straits'. In Aeneid 2.312 *Sigea igni freta lata relucens*, mark the adjective *lata*. Does *freta* mean 'straits' in Aeneid 5.141, in the account of the boat race, *adductis spumant freta versa lacertis*? What of 1.607, *in freta dum fluvii current* . . . ? What of 5.626–629? of 10.147? of 10.210? Can *fretum* mean anything other than 'the open sea' (*pelagus, pontus*) in Ovid, Met. 7.1 *Iamque fretum Minyae Pagasaea puppe secabant* . . . ?

One difficulty, however, remains. In all the passages thus far cited *fretum* has reference to the sea. I can cite no passage, aside from that under discussion, in which *fretum* is unmistakably used of inland waters. We may, however, note that Varro, De Lingua Latina 7.22 connects *fretum* with *ferveo*: *fretum dictum a similitudine ferventis aquae, quod in fretum saepe concurrat aestus atque differvescat*. Lucretius seems to be conscious of this etymology in 6.427–428 *freta circum fervescent graviter spirantibus incita flabris*. The etymology is accepted by A. Zimmermann, Etymologisches Wörterbuch der Lateinischen Sprache (Hanover, Hahnsche Buchhandlung, 1915), and by A. Walde, Lateinisches Etymologisches Wörterbuch² (Heidelberg, Winter, 1910). Vergil is, I think, hinting at this etymology in *ferret* . . . *fretis*; he seems, too, to have in mind here Lucretius 6.427–428 (see above). We have clear instances of epithets etymologically akin to the nouns they modify in *nova Carthage*, 1.298, 366, *pluvias* . . . *Hyadas*, 1.774, and *Plemyrium undosum*, 3.693.

I should say, therefore, that Mr. Kavanagh's view cannot be brushed aside merely because Conington, Fairclough, Papillon and Haigh, etc., have taken a different view. I should have to admit also that Mr. Kavanagh's view cannot be demonstrated, unquestionably, to be correct. The words will probably always suggest, to most people, the meaning given by Messrs. Conington and Fairclough. But those who take that view are bound to face fairly and squarely the difficulty raised by Mr. Kavanagh—namely that, on this view, Vergil passes from an elaborate description of a rural scene (311–326) to a momentary mention of the sea, and then swings back, in 328–333, yes even to the middle of 334, to a further elaborate description of inland scenes, and then in 334, at the close, speaks, in

three words, of the sea again. If *aequor*, in 327, means the sea, then, in my opinion, it would have been better if Vergil had postponed the idea represented by *implentur fossae . . . aequor*, in 327, and had combined it with the picture suggested by *nunc litora plangunt*, 334. At any rate, the whole passage, thus arranged, would be more symmetrical.

I come now to the possibility that *litora*, in 334, refers not to the shores of the sea, but to the banks of the *flumina* of 326. In that case Vergil would begin and end his passage with a description of the same picture—the description of the effect of the storm on the river-courses. Vergil does something of this sort elsewhere in at least two instances. In Aeneid 3.317-319 we have, in Aeneas's address to Andromache, these words:

Heu! quis te casus delectam coniuge tanto
excipit, aut quae digna satis fortuna revisit?
Hectoris Andromache Pyrrhin conubia servas?

A full quarter of a century ago, I made the following remark on verse 319:

... This pathetic question carries us back to 317. Aeneas is excited (314); his first query is based on his conceptions of Andromache's fate before he heard the *fama* of 294-297. The second is based on that rumor. Then his mind reverts to the thought which prompted his first inquiry. This is natural; the mind dwells most on the thoughts it has longest entertained.

Compare 4.610-612 (part of the dying Dido's appeal for vengeance):

et Dirae ultrices et di morientis Elissae,
accipite haec meritumque malis advertite numen
et nostras audite preces . . .

Dido here begins and ends with an appeal for a hearing, in *accipite haec* and *nostras . . . preces*. Between the two appeals for a hearing Dido sets the purpose of those appeals, that the gods may be induced to avenge her, and inflict dire punishment on Aeneas.

In conclusion, I revert, for a moment, to the ordinary interpretation of 326-334. According to this, Vergil, in 326-327, sets forth in the briefest terms (a) the effect of the storm upon the land, (b) the effect of the storm upon the sea; he then in 328-334 repeats the description, dwelling (a) at length on the effect upon the land (327-334, as far as *vento*), (b) in just three words on the effect upon the sea. This surely gives an asymmetrical description. Two things can, however, be said in defence of such an arrangement: (1) Vergil, in a sense, sums up, in 326-327, in advance, and then in 328-334 repeats the picture in detail; (2) that the greater emphasis is laid on the effects of the storm upon the land, because those effects are of far more interest to the farmer, with whom Vergil is from first to last concerned.

Wherever the truth lies, I feel deeply indebted to Mr. Kavanagh for inducing me to examine afresh this passage, which, beyond question, deserves far more attention than it has thus far received.

May others be inspired, to question received interpretations. The resultant study will be of profit, whether the received interpretations are found to require revision, or are felt, finally, to be sound.

CHARLES KNAPP

GRAY'S ELEGY AND THE CLASSICS¹

This paper is in the first place an attempt to unearth the (apparently) buried history of the composition of Gray's Elegy. The half-dozen commentaries which I have consulted appear to be in possession of very little of the true story, which is, I think, required in some degree for an understanding of the 'philosophy' of this poem, and is quite indispensable for a right understanding of its structure.

The influence of the English churchyard—whether at Stoke Poges or Madingley—almost entirely ceases when it has presented to Gray the rural setting and the contrast between the Ins and the Outs, between the local grandees sepulchred inside the Church and the *capite censi* buried in the yard.

The rest belongs to the study at Cambridge: the imagination goes out to include the burial-place of the greatest dead of England and of Rome; the meditations range far and wide through the domains of poetry ancient and modern.

A careful student of Latin poetry, Gray had in mind to work out, with variation and transmutation, the contrast between "ambition" and "grandeur" on the one hand and "the rude forefathers of the hamlet" on the other hand, somewhat along the lines marked out by Vergil in the concluding hymn of his second book of the Georgics, where the Italian poet compares the restless ambitions of triumvirs, extraordinary dictators, such as Sulla, Caesar, Pompey, Crassus, Antony, with the steady, simple, worthy life of Italy's yeoman, the old Italian life, 'which brought Etruria to greatness and made of Rome the jewel of the world'.

That such was Gray's intention seems plain from a comparison of the Elegy with Georgics 2.458 ff. We can see how in the English poem idea follows idea so closely to the Latin as to make any theory of chance resemblance out of the question. Gray's lines, 61-68, are immediately based on Georgics 2.495-512:

E.61: Th' applause of list'ning senates to command . . .
508-510: hunc plausus hiantem
per cuneos geminatus enim plebisque patrumque
corripuit . . .

Only Gray's *patres* are in their senate-house, not greeting the great man in the theater.

E.62: The threats of pain and ruin to despise . . .
495-496: illum non populi fascies, non purpura regum
flexit . . .

E.63: To scatter plenty o'er a smiling land . . .
500-501: quos rami fluctus, quos ipsa volentia rura
sponte tulere sua, carpsit . . .

Gray thus catches the suggestion of Vergil's 'smiling land'. It is in the immediate vicinity.

E.64: And read their hist'ry in a nation's eyes]. . .
501-502: nec ferrea rura
insanumque forum aut populi tabularia vidit.

Gray's expression, "read their hist'ry in a nation's eyes", takes one's breath away with its boldness of change, unless he failed to understand *tabularia*.

E.67: Forbad to wade through slaughter to a throne . . .
503-504: ruuntque

¹This paper was read at the Nineteenth Annual Meeting of The Classical Association of the Atlantic States, held at Swarthmore College, May 1, 1925.

in ferrum: penetrant aulas et limina regum
 E.68: And shut the gates of mercy on mankind
 505-506: hic petit excidiis urbem miserosque Penatis
 ut gemma bibat et Sarrano dormiat ostro

The similarity is best seen by a straight comparative reading of *Elegy* 61-68 and *Georgics* 2.493-513. That Gray followed Vergil from thought to thought is hardly to be disputed.

There are in the *Elegy* one hundred and twenty-eight lines.

Originally Gray ended his poem with four stanzas following verse 72. These stanzas ran as follows:

The thoughtless world to majesty may bow,
 Exalt the brave and idolize success;
 But more to innocence their safety owe,
 Than Power, or Genius, e'er conspired to bless.
 And thou, who, mindful of th' unhonour'd Dead,
 Dost in these notes their artless tale relate,
 By night and lonely contemplation led
 To wander in the gloomy walks of fate:
 Hark! how the sacred calm, that breathes around,
 Bids every fierce tumultuous passion cease;
 In still small accents whispering from the ground,
 A grateful earnest of eternal peace.
 No more, with reason and thyself at strife,
 Give anxious cares and endless wishes room;
 But through the cool sequestered vale of life
 Pursue the silent tenor of thy doom.

His original ending thus corresponded to the ending of Vergil's hymn, which closes *Georgics* 2. His solution of the problem is that of Vergil, who, if unable to comprehend the mysteries of natural philosophy, desired to remain 'inglorious' in the cool sequestered Grecian vales: compare *Georgics* 2.483-489:

Sin, has ne possim naturae accedere partes
 frigidus obstiterit circum praecordia sanguis,
 rura mihi et rigui placeant in vallibus amnes,
 flumina amem silvasque inglorius. O ubi campi
 Spercheosque et virginibus bacchata Lacaenis
 Taygeta? o qui me gelidis convallibus Haemi
 sistat, et ingenti ramorum protegat umbra?

It was thus Vergil's contrast between himself and Epicurus and Lucretius which suggested to Gray the lines (49-50),

But knowledge to their eyes her ample page
 Rich with the spoils of time did ne'er unroll

From Vergil's *frigidus obstiterit circum praecordia sanguis*, Gray was led to his metaphor (51-52):

Chill penury repress'd their noble rage
 And froze the genial current of the soul.

But Gray departs from Vergil. He attempts to cry down grandeur and achievement. Death tramples over all (36): "The paths of glory lead but to the grave". But he can not sustain that argument; and so he is forced to attribute to these humble cotters all the potentialities of greatness (59): "some mute inglorious Milton here may rest...."

In thus apologising, as it were, for the inglorious life of his villagers Gray is in marked contrast with Vergil, who traces the solid greatness of Italy to her sturdy yeomen (2.532-533): *hanc olim veteres vitam coluere Sabini ... sic fortis Etruria crevit....* Vergil makes no apology. Gray, who lacks Vergil's faith, also sets himself a harder task—namely, to find some human value (or is it excuse?) for the relics of feudalism. He succeeds (and this alone gives his philosophy its

lasting and universal appeal—not those sentimental distortions of truth so often singled out for commendation), by insisting on the importance of the common possession to all men, their humanity, against the prevalent tendency to emphasize relatively unimportant differences, such as birth, wealth, brains, beauty. Such is the implication. We are all of the same clay.

Evidently, however, the triumph of death was not necessary to Gray's position. Indeed, if he thus emphasises a common liability to death as important for the likeness between man and man, high and low, he emphasises a weakness and to some extent impairs the effect of the appeal to those supposed potentialities. Though, to be sure, the appeal does come later in the poem.

Now, Gray was naturally led in thought from Vergil to Lucretius. In the stanza (6) beginning

"For them no more the blazing hearth shall burn...."

he followed closely Lucretius 3.894-896:

"Iam iam non domus accipiet te laeta, neque uxor
 optima nec dulces occurrent oscula nati
 praeripere et tacita pectus dulcedine tangent".

In Lucretius he found the inspiration for his own lines (33-36):

The boast of heraldry, the pomp of pow'r,
 And all that beauty, all that wealth e'er gave,
 Awaits alike th' inevitable hour:—
 The paths of glory lead but to the grave.

Compare Lucretius 3.1034-1035.

Scipiad, belli fulmen, Carthaginis horror,
 ossa dedit terrae proinde ac famul infimus esset,
 and Lucretius 3.1042-1045:

"Ipse Epicurus obit decurso lumine vitae,
 qui genus humanum ingenio superavit et omnis
 restinxit, stellas exortus ut aetherius sol:
 tu vero dubitabis et indignabere obire?"

More important than this debt, it is to memories of Lucretius that we actually owe the last fifty lines or so of the *Elegy*—the amendment of the poem from its first and natural conclusion.

The powerful verses (3.830-1094) in which Lucretius exalts the doctrine of annihilation and pours scorn upon the weak fears of his fellow-men must have attracted Gray—perhaps have shaken him enough to make him afraid. From that attraction or fear sprang a protest. We do not resign ourselves to death, says Gray, nor are the tears we shed for our friends only idle tears.

What Lucretius had asserted with all the force at his command, that Gray is at pains to deny (83-86):

And many a holy text around she strews
 That teach the rustic moralist to die.
 For who, to dumb forgetfulness a prey,
 This pleasing, anxious being e'er resigned ...?

Gray has already painted death in sufficiently somber colors to make reader or rude forefather anything else but resigned to leaving the cheerful precincts of his day. He is up to this point decidedly pagan—indeed, only in the concluding stanza (if there) does he show his faith in a resurrection. Why, then, should he feel it necessary or appropriate to put the question, "For who ... resigned ...?" That word "For" really means a tremendous ellipse. To understand it, we have to

supply all the antagonism felt by Gray to the following lines of Lucretius:

3.830-831:

Nil igitur mors est ad nos neque pertinet hilum,
quandoquidem natura animi mortalis habetur.

3.843-846:

Et si iam nostro sentit de corpore postquam
distractast animi natura animaeque potestas,
nil tamen est ad nos qui computu coniugioque
corporis atque animae consistimus uniter apti.

3.884-887:

Hinc indignatur se mortalem esse creatum
nec videt in vera nullum fore morte alium se
qui possit vivus sibi se lugere peremptum
stansque iacentem se lacerari urive dolere.

3.898-903:

"Misero misere" aiunt "omnia ademitt
una dies infesta tibi tot praemia vitae".
Illud in his rebus non addunt, "Nec tibi earum
iam desiderium rerum super insidet una".
Quod bene si videant animo dictisque sequantur,
dissolvant animi magno se angore metuque.

Gray's rejoinder is (85-88),

For who, to dumb forgetfulness a prey,
This pleasing, anxious being e'er resigned,
Left the warm precincts of the cheerful day,
Nor cast one longing, lingering look behind?

3.904-911:

"Tu quidem ut es leto sopitus, sic eris aevi
quod superest cunctis privatu' doloribus aegris:
at nos horrido cinectum te prope busto
insatiabiliter deflevimus, aeternumque
nulla dies nobis maerorem e pectore demet".
Illud ab hoc igitur quaerendum est, quid sit amari
tanto opere, ad somnum si res redit atque quietem,
cur quisquam aeterno possit tabescere luctu.

3.912-920:

Hoc etiam faciunt ubi discubere tenentque
pocula saepe homines et inumbrant ora coronis,
ex animo ut dicant, "Brevis hic est fructus hominibus;
iam fuerit neque post unquam revocare licebit",
tamquam in morte mali cum primis hoc sit eorum,
quod sitis exurat miseros atque arida torres,
aut aliae cuius desiderium insideat rei,
nec sibi enim quisquam tum se vitamque requirit,
cum pariter mens et corpus sopita quiescunt

3.931-939:

Denique si vocem rerum natura repente
mittat et hoc alicui nostrum sic increpet ipsa,
"Quid tibi tanto operest, mortalis, quod nimis aegris
luctibus indulges? Quid mortem congemis ac fles?
Nam gratis antea fuit tibi vita priusque
et non omnia pertusum congesta quasi in uas
commoda perfluxere atque ingrata interiere:
cur non ut plenus vitae conviva recedis
aequo animoque capis securam, stulte, quietem?

3.976-977:

numquid ibi horribile apparet, num triste videtur
quicquam, non omni somno securius exstat?

And again Gray's rejoinder is (89-92):

On some fond breast the parting soul relies,
Some parting drops the closing eye requires;
Ev'n from the tomb the voice of Nature cries,
Ev'n in our ashes live their wonted fires.

We see, then, what this "dumb forgetfulness" is:

whence are derived the "voice of Nature" and "the precincts of the cheerful day"—the *lucida templa diei*. Gray has attacked Lucretian doctrine step by step—not only, he says, is no one resigned to depart from life as a well-filled guest retires from the banquet, but there is a human value in the tears we shed.

No wonder Wordsworth declared the language of Gray to be unintelligible. Some of his phrases are quite unintelligible without the literary background (they are puzzling enough with it); others get their full value only when we trace back their literary history to its source. Compare e. g. 47-48:

Chill penury repressed their noble rage,
And froze the genial current of the soul.

What is "rage" but *furor*—the bard's exaltation? "Their furrow oft the stubborn glebe has broke" (26) is written after the Vergilian *glabias cunctantes crassaque terga* (Georgics 2.236); "broke" is not only *frangere* ('break up'), but also *domare* ('break' = 'tame'). "Storied urn", "animated bust", "fleeting breath", "provoke the silent dust", "rod of empire", "ample page . . . did ne'er unroll", "conscious truth", "ingenuous shame" are all best read in the light of their Latin forerunners. Nor is this a complete list by any means.

You see Gray in act of enriching the English language; but he is not for all that independent of the past—he needs it rather the more.

And so we may say that Gray's Elegy calls for a familiarity in its readers with some classical literature.

Many English poems do as much: and it was not for that illustration I singled out the piece for discussion before this gathering.

There is, I am almost persuaded to believe, somewhat of a tendency to-day in the teaching of classical literature to make light of 'form'—form (if I may so speak for a moment) as opposed to 'content'. So it may be not wholly a bad thing to see where such a tendency might be leading to. Try the impossible feat of separating 'form' and 'material, content, meaning' in this Elegy. Reduce it to prose. What is the result? Neither the noble rage of Lucretius nor the steady flame and dignity of Vergil's lines, with which before his eyes Gray wrote. Apart from one bold stroke not too truly delivered, a pitiful philosophy—a mess of sentimental half-truths.

Yet the Elegy, the poem, is not pitiful stuff. On the contrary, it is a great work of art. The sound and meter, phrasing, formal structure, associations are the 'meaning'.

You can no more separate the 'sense' and the 'form' than you can assess a man apart from his body. In Bernard Bosanquet's view,

It is only an illusion to suppose that because you have significant sentences in poetry, therefore you are dealing with meanings which remain the same outside the poem Poetry no more keeps its meaning when turned into corresponding prose, than a picture or a sonata keeps its meaning in the little analyses they print in the catalogues or programmes.

Fine feathers do make fine birds.

SWARTHMORE COLLEGE

D. L. DREW

REVIEWS

A Latin Cross Word Puzzle Book. By John Kingsbury Colby. Boston and New York: Allyn and Bacon (1925). Pp. iv + 43.

Mr. Colby's modest volume, A Latin Cross Word Puzzle Book, to which a Key also is published, contains 24 Latin Cross Word Puzzles, graded from very easy puzzles to puzzles not at all difficult, intended for the amusement and the benefit of Latin students in Schools. The author believes (Preface, iii-iv) that the puzzles should teach forms, vocabulary, syntax, history, and mythology, and that, unless they do this, they are without value.

If we examine these points in reverse order, we note that of about 475 words only 11 bear on history and mythology, and that among these there are 5 abbreviations. Syntax is, however, inculcated by frequent definitions, such as "The italicized words in 'I gave it to him'", and "Negative used with purpose clauses". Vocabulary, in which such puzzles should be strong, is sacrificed to forms. For example, *te* is twice defined as "Accusative singular of a personal pronoun", once as "Accusative of 'tu'", once as "Ablative singular of a personal pronoun". *Tu* is defined by "A personal pronoun, singular", "A form of a personal pronoun", "Personal pronoun". Three other occurrences of each of these words are better glossed; but the fact remains that the definitions are too largely formal, and not according to the meanings of the words. Only two words of the twelve in the second puzzle are translated outright.

The definitions are sometimes of dubious validity. Why is *ibi* "an antonym" of *hic* (page 34, Vertical, 3), and *eos* a synonym of *hos* (38, Horizontal, 17)? *Ni* can hardly be said, rightly, to be "Another form of 'nisi'" (26, Horizontal, 9). "A numerical adverb of the third degree" (24, Vertical, 8) is a curious periphrasis for *ter*. *Sen* is very rarely a "Synonym of 'vel'" (41, Horizontal, 39). I might cite many others. Some of the words even are not in the portions of Caesar, Cicero, and Vergil normally read in Schools: compare *subministrant* (6, Horizontal, 13), the abstract noun *itus* (35, Vertical, 5), and the interjections *eu* (35, Vertical, 10) and *au* (34, Vertical, 12; 38, Horizontal, 8). There may be others.

Personally I have no objection to the inclusion of a few unusual words, if they are properly keyed by the cross letters; but Mr. Colby apparently has objections, and did not live up to his professions. But there are certain principles to be observed in such puzzles, among them that not over 25 per cent. of the squares should be blanked out, that no word should have 50 per cent. or more of its letters unkeyed, that the puzzle should not be split into two or more parts by Chinese walls. Of the 24 puzzles in this book, 12 violate the first rule, 8 violate the second, 6 violate the third. Although the words have been made short, to gain simplicity, the general result is to lower the quality of the puzzles and their value as educational instruments. So, while a lot of amusement and of instruction can be secured from these puzzles, the instruction is decreased

by the grammatical rather than the semantic nature of the definitions, and the amusement lessened by the defective construction.

UNIVERSITY OF PENNSYLVANIA

ROLAND G. KENT

Language, A Linguistic Introduction to History. By J. Vendryes. Translated by Paul Radin. New York: Alfred A. Knopf (1925). Pp. xxviii + 378.

The book by J. Vendryes, entitled *Language, A Linguistic Introduction to History*, is, in spite of its sub-title, merely a treatment of some of the general principles of linguistic science. The historical nature of that science is made abundantly clear, but the author repeatedly insists that the linguist's point of view differs from that of the historian, and that linguistic data should be used by the historian with the utmost caution.

As an introduction to linguistic science the original French edition will serve very well. M. Vendryes is a sound scholar, and his sketch of the subject can in general be relied on, in spite of the fact that the manuscript was completed in 1914 and was never revised.

Even the specialist will learn something from this eleven-year-old book. The abundant illustrations from the Celtic languages and colloquial French would alone justify the labor of reading it. But there are, besides, many ideas not to be found elsewhere. Particularly valuable is the chapter on Affective (i. e. Emotional) Language (137-154), in which the author summarizes a number of works by Ch. Bally and Ch. A. Séchéhayé.

There are several parts of the book with which I cannot agree, and a few which I cannot even understand. In spite of a careful reading of pages 52-61, I do not know what the author means by "the phonetic word". He realizes perfectly well that ordinary words are not distinguishable by ear, and he says that the phonetic word may include one ordinary word or several. Yet he declares (56), "the best argument to prove the existence of the phonetic word" is that "in many languages the final syllable of a word . . . undergoes special treatment"—and it is the ordinary word, of course, of which this is true. The fact is that the special treatment of word-finals is due to their being followed by various sounds and sometimes by pauses, while each initial or medial sound is followed by the same sound every time the word is used.

Like many another linguist with philosophical leanings M. Vendryes (115-136) heaps ridicule upon the traditional parts of speech. A logically satisfactory definition of these is impossible just because language itself is illogical; but the familiar names fit the facts of language fairly well. Our author himself uses them on almost every page! William D. Whitney somewhere wisely said that a man who ignores the distinction between noun and verb has no real bottom to his linguistic thinking.

The English edition of the book is decidedly unsatisfactory. The translation is incredibly amateurish; misprints are inexcusably numerous, particularly in the

citations from foreign languages; the printing is slovenly; to cap the climax, the author's name is misspelled on the cover! American readers had better turn to Otto Jespersen, *Language, Its Nature, Development and Origin* (New York, Henry Holt, 1922: see *THE CLASSICAL WEEKLY* 17.12-14), or to Edward Sapir, *Language, An Introduction to the Study of Speech* (New York, Harcourt, Brace, and Company, 1921: see *THE CLASSICAL WEEKLY* 15.142-143).

YALE UNIVERSITY

E. H. STURTEVANT

Kunst und Künstler im Antiken Urteil. By Hans Poeschel. Munich: Ernst Heimeran (1925). Pp. 50.
Catullus, Carmina: Lateinisch und Deutsch. Nach Theod. Heyse und Anderen Bearbeitet von Wilhelm Schöne. Munich: Ernst Heimeran (1925). Pp. 108.

Alkiphron, Hetärenbriefe: Griechisch und Deutsch. By Wilhelm Plankl. Munich: Ernst Heimeran (1925). Pp. 38.

The booklet entitled *Kunst und Künstler im Antiken Urteil* is the fifth volume in the series entitled *Tusculum Schriften* (see *THE CLASSICAL WEEKLY* 19.10). The author attempts to give a brief sketch of what the ancients thought both of art and of artists. He starts with mythological artists, Hephaistos, Prometheus, and Daedalus (3-7), to pass to a discussion of the social status of the artist in general (7-15), and the opinions which ancient writers on art, guides, collectors, and forgers entertained concerning great artists (15-20). He finally discusses the leading masters, dividing them into two groups: sculptors (20-39), and painters (39-50). The booklet is, then, mainly a compilation of opinions about art and artists excerpted from both Greek and Roman writers, with the addition, here and there, of a modern parallel. It may well be useful to many readers.

The translations of Catullus and Alkiphron are the continuation of the series entitled *Tusculum Bücher* (see *THE CLASSICAL WEEKLY* 18.109-110, 19.10). The version of Catullus is based on the translations of Heyse, Vulpinus, Amelung, Pressel, Hertzberg, Teuffel, Brod, and Ramler. Carmen 87 is combined and translated together with Carmen 75, although they stand separately in the manuscripts. In doing this, the translator seems to have followed Riese (*Die Gedichte des Catullus*, Leipzig, 1884). Instead of *Huc est mens deducta tua* (75.1), a reading accepted by W. Kroll (*C. Valerius Catullus*, Leipzig, 1923) and E. T. Merrill (*Catulli Veronensis Liber*, Leipzig, 1923), the translator reads *Nunc est mens deducta tua* (so does Riese). The translation (1-89) is metrical and tries to reproduce faithfully the original. The Anhang contains short notes to the poems, chiefly of biographical, historical, and mythological character (90-102), a sketch of the meters employed by Catullus (102-103), and a selected list of certain verses in the poems, arranged in the alphabetical order of their first words (103-108).

The translation of the 19 "Hetärenbriefe" of Alki-

phron, that charming imitator of Lukian, is rather free, but does in a remarkable way justice to the original. The Anhang (37-38) gives a short, but appreciative sketch of Alkiphron.

HUNTER COLLEGE

JACOB HAMMER

THE STANE STREET AND THE SALDAE TUNNEL

I was greatly interested in Professor Knapp's remarks, in *THE CLASSICAL WEEKLY* 19.43-45 (November 16, 1925) about the Romans as engineers.

Mr. Belloc's book on *The Stane Street* is exceedingly interesting, especially in the account of the methods adopted by the Roman engineers in projecting their alignments; it is very severely criticized, however, by Captain W. A. Grant, of the British army, in his *Topography of Stane Street* (London, John Long, 1922).

I have always thought that the error in producing the alignment of the Saldæ tunnel was probably due to instrumental error, especially if the instrument used was Hero's Dioptra.

Modern theodolites and transits have means of adjusting the parts so that the line of sight may be kept very exactly in a vertical plane. There is no way of securing accuracy in this respect in the Dioptra. The error noted at Saldæ is, then, precisely what might happen with such an instrument, especially if the instrument man was unskilful or neglected to test his work. Vitruvius (8.5) condemns the Dioptra as liable to error, though he was speaking of leveling, and not of alignment.

The error made at London in the twentieth century can, of course, not be compared in magnitude with that at Saldæ, where the two headings missed completely. Small errors occur with fairly good instruments.

PHILADELPHIA, PA.

ALEXANDER P. GEST

THE CLASSICAL CLUB OF PHILADELPHIA

The 182nd regular meeting of The Classical Club of Philadelphia was held on Friday, December 11, 1925, with 41 members and guests present. Mr. W. S. Eldridge, of the West Philadelphia High School for Boys, read a paper entitled *Ex Ovilibus*, a reflex of his fine scholarship and wide reading. He combed the classic corpus for allusions to the sheep, hanging to each reference learned and witty comment. Mr. Eldridge treated his subject under the following headings: Sacrifices; Superstitions; Shepherd; Sheep and Venus; Sheep, Pan and Bacchus; Sheep Festivals; Wool, Mutton, and Other Uses; Figures; The Golden Fleece; Aries in Caelum Venit.

B. W. MITCHELL, Secretary

AN INTERESTING USE OF THE WORD 'LIBERTY'

In 1918, The Society for the Promotion of Christian Knowledge (London) published a booklet entitled *Selections from Matthew Paris* (64 pages). The volume belongs to a series entitled *Texts for Students*, the parts of which may be obtained in this country through The Macmillan Company. The volume in question

The writer of this note is a retired civil engineer. Through his whole professional life he was connected with the Pennsylvania Railroad, first in the Engineering Department (there he had to do with construction, railroad surveys, and track maintenance), later as Division Engineer on the Pittsburgh and New York Divisions, and, finally from 1880 to 1912, as Division Superintendent. He is a thorough believer in the value of classical studies. Of that belief he has given evidence by keeping up his acquaintance with Latin.

C. K.

was edited by Miss Caroline A. J. Skeel, one of the three General Editors of the Series. The Latin extracts in the volume are taken from the *Chronica Majora* of Matthew of Paris, published after 1250. On pages 31-36 we find an interesting passage setting forth complaints made to the King of England by certain Brabantine merchants who had been robbed in England. The incident belongs to the year 1249. The passage is to be found, in full, in the so-called, *Rolls Series*, edition of Matthew of Paris, 5.56-60. In it there is an allusion to the *Libertas Episcopi de Tanton*, 'The Liberty <or Liberties> of the Bishop of Taunton'.

Now the student of Medieval Latin has all too few helps at his command. The notes, so-called, in Miss Skeel's edition of *Selections from Matthew Paris*, and the *Glossary* (63-64), supposed "to contain . . . those words that are not to be found in an ordinary Latin dictionary", are alike negligible. However, the *Encyclopedia Britannica* and the *Century Dictionary* and *Cyclopedia* are often of great service to such a student.

In this particular instance the only help I have thus far derived from the *Britannica*¹ is a reference, in 8.621 A, to a part of Dublin still called *The Liberty*, or *The Liberties*.

In the *Century Dictionary*, under *Liberty*, 7, I found the following:

"A place or district within which certain special privileges may be exercised; the limits within which freedom is enjoyed by those entitled to it; generally in the plural; as, the *liberties* of a prison (the limits within which prisoners are free to move); within the city *liberty*; the Northern *Liberties* (a part of Philadelphia so named because originally consisting of districts having certain specific privileges) . . .

In *The Life of John Marshall*, by ex-Senator Albert J. Beveridge, 2.343-345 (Boston, Houghton Mifflin Company, 1916), there is an account of the homecoming of Marshall from his abortive mission to France. He received an extraordinary welcome from the people of Philadelphia (344):

"The leading Federalist newspaper, the '*Gazette of the United States*', records that, 'even in the Northern Liberties, where the demons of anarchy and confusion are attempting to organize treason and death, repeated shouts of applause were given as the cavalcade approached and passed along . . .'"

In a footnote Mr. Beveridge described the Northern Liberties as "A strenuously Republican <i. e. Jeffersonian> environ of Philadelphia".

I have run across a fugitive reference to the Northern Liberties in that very delightful book by the late Maurice Francis Egan, *Recollections of a Happy Life* (New York, George H. Doran Company, 1924). On page 29 the following passage occurs:

"Old Philadelphia in those days was quite sufficient for itself. There was no doubt great pride in the town as one of the most American and conservative of cities, but each district had its local pride. In one of Francis Janiver's books—*In St. Peter's Set*—he depicts the horror of an old gentleman from the region between Pine Street and Chestnut and east of Broad Street when he discovered that he had actually taken into dinner a woman 'from the Northern Liberties' . . ."

CHARLES KNAPP

MORE LIGHT ON THE STREETS OF ANCIENT ROME

Every serious student of Roman life knows perfectly well that the streets of ancient Rome were, many of them at least, well paved.

Not every one, however, knows that the art of paving streets was, after Roman days, forgotten, and recovered only by slow degrees.

In a book entitled *Town Life in Ancient Italy*, by

William E. Waters (Boston, Benj. H. Sanborn and Co., 1902), a translation of an article by Ludwig Friedländer, *Städtewesen in Italien im Ersten Jahrhundert*, which appeared first in the *Deutsche Rundschau* (1879), later as part of the *Einleitung* to his edition of Petronius, occurs the following passage (7-8):

"The streets were everywhere well laid, and, if possible, with lava blocks, as in Pompeii, which has almost a million square feet of lava paving¹. The portion of the street intended for wagons was laid with blocks fitted quite closely. In the Middle Ages (excluding the work of the Arabs in Spain) street paving was first undertaken in Palermo. This was before 1000 A. D. It was about the end of the twelfth century that it was begun in Paris, whence it spread very slowly into the cities of Middle and Northern Europe. Dresden began to pave its streets in the sixteenth century, and Berlin not before the seventeenth".

In his great work, *The Life of John Marshall*, 3.1-10 (Boston, Houghton Mifflin Company, 1919), ex-Senator Albert J. Beveridge describes Washington, the Capital City of the United States of America, as it was in the early decades of the nineteenth century. I quote one or two passages:

First I cite from pages 2-3:

"A broad and perfectly straight clearing had been made across the swamp between the eastern hill and the big white house more than a mile away to the westward. In the middle of this long opening ran a roadway, full of stumps, broken by deep mud holes in the rainy season, and almost equally deep with dust when the days were dry. On either border was a path or 'walk' made firm at places by pieces of stone; though even this 'extended but a little way'. Alder bushes grew in the unused spaces of this thoroughfare, and in the depressions stagnant water stood in malarial pools, breeding myriads of mosquitoes. A sluggish stream meandered across this avenue and broadened into the marsh".

On pages 4-6 we find the following:

"There was on paper a harmonious plan of a splendid city, but the realization of that plan had scarcely begun. . .

Aside from an increase in the number of residences and shops, the 'Federal City' remained in this state for many years. 'The *Chuck* holes were not bad', wrote Otis of a journey out of Washington in 1815; 'that is to say they were none of them much deeper than the Hubs of the hinder wheels. They were however exceedingly frequent'. Pennsylvania Avenue was, at this time, merely a stretch of 'yellow, tenacious mud', or dust so deep and fine that, when stirred by the wind, it made near-by objects invisible. And so this street remained for decades. Long after the National Government was removed to Washington, the carriage of a diplomat became mired up to the axles in the sticky clay within four blocks of the President's residence and its occupant had to abandon the vehicle.

John Quincy Adams records in his diary, April 4, 1818, that on returning from a dinner the street was in such condition that 'our carriage in coming for us . . . was overset, the harness broken. We got home with difficulty, twice being on the point of upsetting, and at the Treasury Office corner we were both obliged to get out . . . in the mud . . . It was a mercy that we all got home with whole bones'.

Fever and other malarial ills were universal at certain seasons of the year. 'No one from the North or from the high country of the South, can pass the months of August and September there without intermittent or bilious fever', records King in 1803. . . Provisions were scarce and Alexandria, across the river, was the principal source of supplies. 'My God! What have I done to reside in such a city', exclaimed a French diplomat. . .

CHARLES KNAPP

¹This would pave a street, twenty feet wide between the curbs, for over nine miles.

THE NEW YORK CLASSICAL CLUB, 1900-1925

1925-1926

The New York Classical Club stands in an exceptional relation to The Classical Association of the Atlantic States, and, in consequence, to THE CLASSICAL WEEKLY. When The Classical Association of the Atlantic States was organized, in 1907, The New York Classical Club, then known as The New York Latin Club, sold to the new Association The New York Latin Leaflet, which, for seven years, had been conducted by The New York Latin Club. The Latin Leaflet was turned at once into THE CLASSICAL WEEKLY. After The Classical Association of the Atlantic States had for some years paid interest on its indebtedness to The New York Latin Club for The Latin Leaflet, the latter organization, with extraordinary generosity, executed to The Classical Association of the Atlantic States a quitclaim in connection with The Latin Leaflet, on the ground that the Club had received payment in full from The Classical Association of the Atlantic States, through the service which THE CLASSICAL WEEKLY had rendered, and was rendering not only to that Club, but also to the cause of the Classics everywhere in our country.

Naturally, therefore, THE CLASSICAL WEEKLY has always been inclined to grant a generous measure of space to the doings of The New York Latin Classical Club. There is an additional justification for the space which is devoted to the Club in the current issue, in the fact that, with the close of the last School and College year, the Club completed a quarter of a century of existence. Classical Clubs as old as that are, I suspect, few in number in our country.

The Club celebrated its Silver Jubilee in several ways. In the first place, it invited Professor Grant Showerman, of the University of Wisconsin, and Professor Paul Shorey, of the University of Chicago, to address the Club at its two Luncheon Meetings in 1924-1925. With admirable energy, courage, skill, and generosity, The Classical Club of Hunter College, offered, as part of the Jubilee, a performance of the Antigone of Sophocles, in English, at the Stadium of the College of the City of New York, on the afternoon of Saturday, May 23, 1925. Finally, on the evening of that same day, the Club held a Silver Jubilee Dinner.

For the Jubilee Dinner a Historical Souvenir was prepared, by Professor Ernst Riess of Hunter College, I quote parts of this (slightly modified, here and there):

On June 9, 1900, five New York City High School teachers met at the invitation of Dr. David H. Holmes, and organized The New York Latin Club, renamed The New York Classical Club, on December 3, 1917. The five were Hiram H. Bice, De Witt Clinton High School, Eugene W. Harter, Erasmus Hall High School, Archibald L. Hodges, Wadleigh High School, David H. Holmes, Eastern District High School, and Harry F. Towle, Boys High School.

Three of the Founders of the Club—Messrs. Bice, Harter, and Hodges, are still among the living.

The purposes of the Club were, from the outset, to furnish a center for the discussion of the Classics, both from the scientific and from the pedagogical point of view; to do everything possible for the improvement

of the teaching of Latin in the Secondary Schools; and, last but not least, to bring together, socially, the teachers of the Classics, both men and women, several times in the course of each School year.

Even before the Club had been formally organized, the Founders had had fully and clearly in mind the publication of a paper to serve as a medium for the exchange of ideas with respect to the Classics, their content, their value, and the teaching of the Classics, especially Latin. This idea found its incarnation in the establishment of a weekly paper, The New York Latin Leaflet.

At the same time, provision was made for the stimulation of interest in Latin among pupils in New York City High Schools by the establishment of a Latin Scholarship Fund. It was from the start understood that "every penny of profit from the Leaflet" was to be turned into this Fund.

At the present time the Club has 473 Annual Members, 55 Life Members, and 16 Honorary Members—a total of 544.

Under the able management of its Trustees the Latin Scholarship Fund had reached a point, early in 1909, where it could offer an annual award of \$250. Accordingly, an Examination Committee was formed, and the first award was made in June, 1910. In April, 1912, the Greek Scholarship Fund was officially established.

It is expected that, by the close of the current School year, the Greek Scholarship Fund will have grown to such an amount that, after this School year, the Scholarships will each, at every award, have a value of \$150.

An Endowment Fund has also come into existence.

A further step was taken in June, 1923, to recognize high achievement in Classics by the pupils in the High Schools of New York City. Since that time bronze medals have been awarded by the Club, every term, in every High School of Greater New York in which the classical languages are taught, to the member of the graduating class who, in the judgment of the Classical Department of the School, stood highest among the Latin or the Greek pupils.

The Club has held 75 Luncheons and has listened to 75 addresses. The Latin Leaflet and THE CLASSICAL WEEKLY have published many of the addresses, and have thus brought them to a far wider audience. Some have found their way into non-professional magazines or into collections of essays, and have thus reached an even wider array of readers.

As the membership grew, and came to include not only teachers of the Classics, but also lovers of the Classics who were not engaged in teaching Latin or Greek, it was felt to be desirable to separate purely scientific or pedagogical addresses from those of wider appeal. In consequence, The Forum of the Club was established in March, 1915. Since that time, there have been 21 regular meetings of the Forum, held in December and in March.

The Presidents of the Club have been as follows:

Eugene W. Harter, 1900-1901; Harry P. Towle, 1901-1903; Hiram H. Bice, 1903-1905; Harry Thurston Peck, 1905-1908; Gonzalez Lodge, 1908-1910; Eugene W. Harter, 1910-1912; Nelson Glenn McCrea, 1912-1914; William T. Vlymen, 1914-1915; George M. Whicher, 1915-1917; Anna Pearl McVay, 1917-1919; William E. Waters, 1919-1922; Arthur A. Bryant, 1921-1922; Jane G. Carter, 1922-1924; George M. Fallon, 1924-1925.

From 1900 to 1918 the offices of Secretary and Treasurer were distinct. They were held by the following persons: Secretary, Arthur L. Hodges, 1900-1905, Sanford L. Cutler, 1905-1907, Paul R. Jenks,

1907-1908, J. Clarence Smith, 1908-1912, Josie A. Davis, 1912-1914, Maxwell F. Lawton, 1914-1917, Ina E. Genung, 1917-1918; Treasurer, Eugene W. Harter, 1900-1908, William F. Tibbetts, 1908-1918.

Since 1918 the office of Secretary-Treasurer has been held by the following persons: J. Wesley Connell, 1918-1920, Arthur A. Bryant, 1920-1921, George H. Beal, 1921-1923, Russell F. Stryker, 1923-1925.

The following account of the performance of the Antigone and of the Silver Jubilee Dinner, on May 23, 1925, has been held till it could be published as part of the present extended account of the Club.

Two events marked the celebration of the Twenty-fifth Anniversary of The New York Classical Club, on May 23, 1925: the performance, in English, of the Antigone of Sophocles, by The Classical Club of Hunter College, at the Stadium of The College of the City of New York, and a dinner at the Hotel Marseilles.

The presentation of the Antigone was in charge of Miss Schmid, a teacher of Greek in Hunter College. The girls who took part showed the results of thoughtful and painstaking training and an appreciation of the quality of the drama. The classical stage setting and the Greek costumes of the actors, the gay colors in the audience, with the gray stone seats as a background, presented a spectacle pleasing and impressive.

Credit is due not only to Miss Schmid, but also to Miss Hahn, of Hunter College, who translated the choral odes into poetry adapted to the Mendelssohn music, and to Dr. Riess, of Hunter College, who translated the remainder of the drama.

At the dinner, the President, Mr. George M. Falion, was the toastmaster. Dr. Archibald L. Hodges, Dr. Eugene W. Harter, and Dr. Hiram H. Bice, three of the Founders of the Club, talked on various phases of the history of the Club. Professor Gonzalez Lodge, who delivered the address at the first Luncheon Meeting, gave his recollections of that occasion. Dr. John Finley, a Trustee of the Club, spoke of the importance of making the best use possible of the products we find here, as well as of those that are imported from Greece and Rome, in as much as each has its distinctive quality and purpose.

The following officers were elected for the year 1925-1926: President Dr. Charles Knapp, of Barnard College; Vice-President, Miss Susan Fowler, of the Brearley School, New York City; Secretary-Treasurer, Mr. Jacob Mann, of the Jamaica High School, New York City; Censor, Miss Adelia E. Borden, of the Scarborough School, Scarborough-on-Hudson.

IDA WESSA, Censor.

An examination of a complete file of The Latin Leaflet, 1900-1907, shows that many of the addresses delivered at the Luncheon Meetings were not published. Indeed, in some instances all that one finds about a given meeting is a series of announcements of the meeting as a coming event. In these announcements the title of the address is, at times, given only in very general terms. I have thought it might be of interest to many if I should put together such definite information as is available, in The Latin Leaflet, concerning the addresses of the first seven years. Any one can easily, for himself, from the files of THE CLASSICAL WEEKLY, which are available in many places, locate such of the addresses as were printed there. It is to be noted that, in recent years, many addresses have been "informal", and that others have been illustrated by lantern-slides.

The first meeting was held on Saturday, November 24, 1900, at the Hotel Albert, at the corner of University Place and Eleventh Street. Professor Gonzalez

Lodge was the speaker. According to The Latin Leaflet, No. 10 (dated December 10, 1900),

Professor Lodge addressed the Club informally on the attitude of the Latin Grammar maker toward the practical problems of the secondary Latin teacher. His main point was that a Latin Grammar is or should be made for the Latin teacher and not for the pupil, and that upon the teacher rested very largely the burden of interpretation. Professor Harkness, to whom Dr. Lodge had gracefully referred as "the Nestor of Latin grammarians", on being requested to speak, replied in a very happy and winning style, skilfully emphasizing the need of keeping in full view the practical needs of the pupils.

The writer of this notice (unsigned) had at the outset described Professors Harkness and Lodge as "the two opposite poles of the Latin grammatical battery in this country". Professor Lodge's address was never published.

The second meeting was held at the Hotel Albert, on Saturday, February 25, 1901. Professor E. G. Sihler, of New York University, spoke on Ideals and Experiences, or School, College, and University. According to The Latin Leaflet, No. 19 (March 4, 1901),

His chief point was that Latin should be taught not only *legendo* but also and most emphatically *scribendo et dicendo*, in support of which view he quoted Quintilian's famous passage containing this advice.

The third meeting was held on May 4, 1901. According to an advertisement in The Latin Leaflet, No. 25 (April 29, 1901), Professor Charles E. Bennett, of Cornell University, was to speak on "A Roman Waring [George E., Jr.] and his Legacy". By some oversight, no account of this meeting was published in The Latin Leaflet. Professor Bennett had in mind Colonel George E. Waring, Jr., who for some time served, with miraculous efficiency, as Commissioner of Street Cleaning in the City of New York.

Professor William Gardner Hale, of the University of Chicago, was to address the Club at the fourth meeting, on December 21, 1901, on "some matters of the liveliest interest to Latin teachers". No account of this meeting was published in The Latin Leaflet.

Professor Morris Hickey Morgan, of Harvard University, spoke at the seventh meeting, November 22, 1902. His address is printed, without title, in four parts, in Nos. 61, 62, 64, 65 (January 12, 17, February 2, 16, 1903). The paper of Professor A. F. West, on How to Teach the Latin Subjunctive, delivered on November 21, 1903, is given, in substance, in No. 86 (January 18, 1904). On February 27, 1904, Professor Nelson Glenn McCrea spoke on The Latin Papers of the College Entrance Board. For this see Nos. 93, 94 (March 21, 28, 1904). Other papers were as follows: Form in Latin Poetry, Charles Knapp, Nos. 101, 102, 103 (October 3, 10, 17, 1904); Extracts from a <Latin> Teacher's Note Book, John C. Rolfe, Nos. 112-116 (January 16, 23, 30, February 6, 13, 1905); The Metrical Reading of Latin Poetry, Herbert C. Elmer, No. 125 (May 8, 1905); Essentials and Non-Essentials, Benjamin L. D'Ooge, Nos. 137, 138, (January 15, 22, 1906); The Value of Latin in Early Education, Sidney G. Ashmore, Nos. 147, 148, 149 (April 16, 23, 30, 1906); The Teaching of Latin Prose Composition,

John Edmund Barss, No. 158, December 3, 1906.

It remains to incorporate here certain reports.

First, comes the report, prepared by Professor Carroll N. Brown, of The College of the City of New York, on

THE NEW YORK CLASSICAL CLUB SCHOLARSHIPS

If the object of The New York Classical Club is to foster an interest in the study of Greek and Latin in the Schools and Colleges of New York City, a very effective means to this end has been found in the establishment of its Scholarships. These are offered twice a year in both Greek and Latin and amount to \$150 each. The award is made on the basis of grades obtained in special comprehensive examinations, prepared by the Committee on the Award of Scholarships. These are designed to test a general mastery of the language rather than knowledge of specific quantities of classical texts, and the marks on sight translation, therefore, form 60% of the total credits. Members of the graduating classes of the New York City High Schools are eligible to compete, provided they have completed the regular four year course in Latin or the three year course in Greek. The results are announced almost immediately and payment is made to the winners as soon as they have entered College and have filed with the Committee blanks certifying that they have registered for work in the Classics. At least a year of College Latin or Greek is required of all holders of the Scholarships of the Club.

A steadily increasing interest in these Scholarships has been shown since they were first established, the Latin in 1910, the Greek in 1915. In January, 1925, there were 37 competitors, 25 girls and 12 boys, representing 12 High Schools. In June, 1925, there were 54 competitors, of whom 32 were girls and 22 were boys. These came from 15 High Schools.

The Latin Scholarship was won, in January, 1925, by Isabel C. Weinstein, of the Evander Childs High School, with a grade of 87%. In June it was won by Alice M. Fair, of the Curtis High School, with the same grade. The Greek Scholarship was won, in January, by Mary Greene, of the Erasmus Hall High School, with a grade of 86%. In June it was won by Josephine Scala, of Eastern District High School, with a mark of 89%. Honorable mention was made, in Latin, of Sarah Glick, of the Washington Irving High School, and Ben Feldman, of the Far Rockaway High School, and, in Greek, of Eugenie Cheroft, of the Wadleigh High School, and Frank Epstein, of Eastern District High School.

Mr. George M. Falion, President in 1924-1925, prepared the following statement concerning

THE CLASSICAL FORUM

The Committee on The Classical Forum, with Professor Rollin H. Tanner as Chairman, arranged a very excellent program for the Jubilee Year. In December, the topic was Training for Power to Read Latin. In the card announcing the meeting, the attention of members was called to the statement in the Report of the Classical Investigation that "The indispensable primary immediate objective in the study of Latin is progressive development of ability to read and understand Latin". With this text as a point of departure, Miss Frances E. Sabin spoke on Power versus Pages, Miss Susan Van Wert on Power through Vocabulary Study, Miss Ines Corcilus on Power through Syntax Study, and Dr. Charles A. Tonsor, Jr., on Power through Sight Translation. In March, the Club had the good fortune to have Dean Andrew F. West give some intimate and highly interesting side-lights on the Classical Investigation.

Professor E. Adelaide Hahn, of Hunter College, prepared the following statement on behalf of

THE COMMITTEE ON COOPERATION WITH OTHER ORGANIZATIONS

The principal work of the Committee has been the compiling of a rather elaborate report for the booklet published by the Club at the beginning of the year 1924-1925. In this were listed organizations which should be of interest to every teacher of the Classics in New York City. In each case there were noted the names and addresses of the President and the Secretary, the amount of the dues, the time and, whenever possible, the place of meeting, and a statement of the principal aims, activities, and publications of the organization. The Societies included were the American Classical League, the American Philological Association, the Archaeological Institute of America and The Classical Association of the Atlantic States.

To this group may now be added the Linguistic Society of America. The Secretary-Treasurer is Professor Roland G. Kent, of the University of Pennsylvania. The dues are \$5.00 a year. This Society has as its object the advancement of the scientific study of language. As a means to this end it issues a quarterly, entitled *Language*, and plans to publish a series of monographs as well.

I. REPORT OF SECRETARY-TREASURER, JUNE 6, 1925.

<i>Receipts</i>	
Balance, June 30, 1924.....	\$ 295.93
Dues.....	445.00
Dues, American Classical League.....	54.75
Scholarship Funds.....	490.75
Luncheons.....	753.50
Antigone Fund.....	2829.55
Total.....	\$4869.48

<i>Expenditures</i>	
American Classical League.....	\$ 54.75
Scholarship Funds, turned over to Trustees.....	490.75
Luncheons.....	698.82
Stationery, printing.....	141.61
Speakers, expenses.....	225.00
Miscellaneous.....	119.68
Antigone Account.....	1863.79
	\$3594.43

Balances	
Club.....	\$ 399.29
Antigone.....	965.76
	1275.05
	\$4869.48

II. LATIN SCHOLARSHIP FUND, MAY 11, 1925

On Hand, May 1, 1924	
Invested.....	\$5398.47
Cash.....	343.09
Interest, on deposits or on investments	322.58
Total.....	\$6064.14

Scholarship	
Award.....	\$ 150.00
Balance	
Invested.....	\$5398.47
Cash.....	515.67
	5914.14
	\$6064.14

III. GREEK SCHOLARSHIP FUND, MAY 11, 1925

On hand, May 1, 1924	
Invested.....	\$4316.98
Cash.....	412.53
Contributions.....	807.75
Interest, on deposits or investments...	291.28
	\$5828.54

Scholarship	
Award.....	\$ 100.00
For accrued interest on bond purchased	2.00
Balance	
Invested.....	\$4316.98
Cash.....	1409.56
	\$5726.54
	\$5828.54

IV. ENDOWMENT FUND, MAY 11, 1925

Balance, May 1, 1924		
Invested.....	\$1029.33	
Cash.....	42.20	\$1071.53
Interest, on deposits or on investments		92.00
		<u>\$1163.53</u>
Expended		
Relief of Fatherless Children in Greece		\$ 30.00
Balance		
Invested.....	\$1029.33	
Cash.....	104.20	<u>1133.53</u>
		<u>\$1163.53</u>

The Reports of the Latin Scholarship Fund, the Greek Scholarship Fund, and the Endowment Fund were supplied by Dr. William F. Tibbetts, Custodian.

The organization of The New York Classical Club for 1925-1926 is as follows:

President, Professor Charles Knapp, of Barnard College, Vice-President, Miss Susan Fowler, The Brearley School, New York City; Secretary-Treasurer, Jacob Mann, Jamaica High School, Jamaica, L. I.; Censor, Miss A. Ethel Borden, High School, Scarborough-on-Hudson; Trustees of the Scholarship Funds, Messrs. Arthur S. Somers, John F. Finley, Felix M. Warburg, William F. Tibbetts, Custodian (Curtis High School, New Brighton, Staten Island); Chairmen of Standing Committees: Cooperation, etc., Professor E. Adelaide Hahn, Hunter College; Endowment, Professor Nelson Glenn McCrea, Columbia University; Forum, Professor Rollin H. Tanner, New York University; Membership, Mrs. Isaac Franklin Russell, Brooklyn; Scholarships, Professor Carroll N. Brown, The College of the City of New York; Sociability, Miss Susan Fowler.

I append, finally, the Constitution and By-Laws.

CONSTITUTION

Article I: Name and Object

1. This Society shall be known as the New York Classical Club.

2. Its object shall be to promote the development and maintain the well-being of classical studies, and in particular:

(a) To create opportunities for friendly intercourse among all lovers of classical learning in New York City and vicinity, and to co-operate with kindred organizations everywhere;

(b) To impress upon the public the claims of Latin and Greek to an eminent place in any scheme of liberal education;

(c) To improve the practice of classical teaching by free discussion of its scope and methods;

(d) To establish and administer College Entrance Scholarships and other means of encouraging classical knowledge.

Article II: Membership

1. Membership in the Club shall be open to all persons who are in sympathy with its objects.

2. Honorary membership may be conferred by the Club upon any person who has rendered distinguished service in furthering the objects of the Club and has been nominated by the Executive Committee.

Article III: Officers

1. The officers of the Club shall be a President, a Vice-President, and a Secretary-Treasurer, who shall hold office for one year, and shall be charged with the respective duties usually pertaining to such offices, and a Censor, who shall hold office for one year and shall have charge of reports of the Club issued to the public.

2. These officers, together with the previous President and the Chairman of the Standing committees to be appointed by the President, shall constitute an Executive Committee, which shall be responsible for the general direction of the affairs of the Club, the disposition of its Funds, the awarding of Scholarships, etc.

Article IV: Trustees

1. The Executive Committee may select one or more citizens of the State of New York to administer as Trustees the moneys collected for Scholarships and prizes.

Article V: Amendments

1. At any regular meeting of the Club any member may propose an amendment to this Constitution by depositing with the Secretary-Treasurer a copy of the proposed amendment. At least ten days before the next regular meeting the Secretary-Treasurer shall mail to every member of the Club a copy of the proposed amendment. At the latter meeting the proposed amendment may be adopted by vote of four-fifths of the members present.

BY LAWS

Article I: Dues

1. Every member shall pay annually to the Secretary-Treasurer the sum of one dollar (\$1.00), this sum being due on the 1st of October.

A member may, however, make a single payment of twenty-five dollars (\$25.00) at any time and be exempt from further annual dues. All sums thus accruing shall be added to the Endowment Fund of the Club.

2. The fiscal year of the Club shall end June 30.

3. The dues of any person joining the Club between the 1st of May and the end of the fiscal year shall count for the ensuing year.

4. The name of any person who has failed for two consecutive years to pay the annual dues may be dropped from the list of members.

Article II: Meetings

1. There shall be at least three regular meetings of the Club in every academic year, of which the last shall be the annual meeting. These meetings shall be called by the President.

2. At every regular meeting there shall be presented at least one paper or other evidence of literary or professional activity by a member or guest of the Club.

3. Special meetings may be called by the Executive Committee, or at the request of fifty members of the Club, for the transaction of specifically mentioned business.

4. For the transaction of business fifty members shall constitute a quorum.

Article III: Election of Officers

1. The election of officers shall take place at the last regular meeting of the academic year. Previous to this meeting the President shall appoint a Nominating Committee of at least three members, who shall place in nomination the names of candidates for President, Vice-President, Secretary-Treasurer, and Censor.

2. Any member shall be at liberty to make nominations from the floor in addition to those presented by the Nominating Committee.

3. Election shall be by ballot, a majority of all votes cast being necessary to the election of any candidate.

Article IV: Standing Committees

1. The President shall appoint the following Standing Committees to further the particular objects of the Club: (1) A Committee on Sociability, (2) A Committee on the Forum, (3) A Committee on Membership and Endowment, (4) A Committee on Awarding Scholarships, (5) A Committee on Cooperation With Other Organizations.

2. The Standing Committee of the Club called the Forum Committee will organize and conduct special meetings for the discussion of practical problems relating to the teaching of Latin or Greek or administrative questions that affect it. No action of the Forum, however, may be published as the action of the Club unless ratified at a regular meeting of the Club.

Article IV: Amendments

Amendments or additions to these By-laws may be made at any regular meeting by four-fifths of the members present.

CHARLES KNAPP